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PORTRAIT OF H. H., THE ARTIST'S DAUGHTER
Jesse Metcalf Fund 1918

by Charles Sidney Hopkinson

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PAINTING BY CHARLES S. HOPKINSON

THE latest addition to the Museum from the Jesse Metcalf fund is very representative of the modern tendency in American figure painting. It is the "Portrait of H. H., the Artist's Daughter," by Charles Sidney Hopkinson, an artist whose work ranks with the best of the present day. The painting was exhibited in the 110th Pennsylvania Academy Exhibition in 1915, where it was awarded the Carol H. Beck prize which is given for "the best portrait in oil in the Exhibition." The portrait has qualities which commend it to the artist and layman alike. Both appreciate the sincerity of the character portrayal, both feel the sympathy of the artist with his subject, and both can appreciate the qualities which give it lasting value. The artist goes further and finds in Hopkinson a mastery of color treatment, a knowledge of the subtleties of painting, ability to avoid unnecessary detail, and an understanding of the expression of theoretical principles without undue emphasis on them.

The problem treated is a simple one, a half-length portrait of a little girl, dressed in winter hat and coat, with a background of gleaming snow-banks, and beyond, a glimpse of the blue ocean, and a few branches of rhododendron, with their dark green lustrous leaves, which by contrast, placing, and color, add much to the composition. The artist was interested in a problem of delicate handling of various shades of blue, the light blue shadows of the snow being especially appealing. The pose chosen is natural and the entire treatment of the composition shows complete union of practiced eye, trained mind, and the patient study of simple subjects. Wherever a painting by Hopkinson is hung, it immediately attracts attention and rewards study.

The artist is a well-known member of the Boston group; he was born in Cambridge, Massachusetts, in 1869, gradu-

ated from Harvard University in 1891, studied in the Art Students League in New York and in Paris, has been an enthusiastic follower of Dr. Denman W. Ross in his work in theory of design and color, has travelled frequently, and has been fortunate in finding ready market for his work. His artistic success may be partly due to the fact that he has been in a position to choose precisely the subject he wished, use his own judgment as to treatment, and let his genius govern the time and method to be used. The result is that Charles Hopkinson has made a place for himself in the hearts of many lovers of American painting.

AN EARLY STAINED-GLASS WINDOW FROM BOURGES

THROUGH the gift of Messrs William A. Viall and William C. Dart the Museum has been enriched by a stained-glass panel of the thirteenth century, said to come from Bourges, France. The panel is made up of parts of two windows, one is two-thirds of a medallion showing a man pursued by a dragon, and the other shows grisaille, floral and geometric patterns. These may or may not have been incorporated originally in the same window.

The stained glass of the thirteenth century marks the highest point of achievement reached by artists in that fascinating field of decorative expression. The work of the period is unsurpassed for brilliancy of color, produced as it was by the use of metallic oxides placed in the glass while still in the melting pot. One appreciates the rich colors, which give the impression of jewels, and the eye passes with delight from deep blue to ruby red, and from "flash" glass, in which the lighter red is broken up by still lighter streaks, to yellow and green. The jewelled effect and the play of interest in the colors is secured by an unevenness in the thickness of

the pieces used, the thicker spots giving deeper tones of the general shade. It was characteristic of the work of the period that the window was built up of small pieces of glass, held by leads, which were therefore many in number, and that there should be a minimum use of painted details. If this last feature were not looked out for, the brilliancy of the glass, and the mosaic effect of the window would be affected. It is largely due to this point that glass of this early period differs so decidedly from the painted and stained glass of later periods which was more detailed and pictorial. It should also be pointed out that the "leading" of the period helped in two ways. By following the outlines the pattern was emphasized and the rays of light were broken up.

In this way the mosaic effect was increased and the brilliancy of the color was intensified by the lines of separation.

Three kinds of glass were used in churches of the period; the medallion glass for smaller chapels and the end of the apse where it was desirable to cut down the amount of light, and the grisaille or light-colored glass painted with cross-hatching, gothic ornament and floral design of a formal nature, which was used in the clerestory and which supplied the general light. The details were usually painted on the glass in a brownish pigment. This was also used on the medallion glass for lines of drapery, shadows and details of faces, arms and legs. The grisaille is usually treated with a border of the same brilliantly colored glass as is found in medallion



STAINED-GLASS PANEL FROM BOURGES French, XIII Century

Gift of Messrs WILLIAM A. VIAL and WILLIAM C. DART

work. The third kind was clear colored glass in mosaic, and was especially used in rose-windows.

It should be remembered in considering the glass of this period and especially the fine example recently acquired by the Museum, that it is meant to be seen from a distance, since it was placed far above the eye. In later glass the pattern or figure was made much larger so that its story might be fully understood by the worshippers. This fact means that the earlier glass found its chief glory in its brilliancy of color, and the sketchy treatment of detail did not imply a lack of artistic ability on the part of the artist but rather an attempt to always keep in mind the distance between the window and the visitor to the church.

Similar glass treatment is seen in episcopal palaces and public buildings of the period. Here, and even in the churches, the fancy of the artist was allowed full sway, and the subjects were not always strictly religious.

The use of the figure of the dragon in our medallion is interesting not only for the action expressed, but also for its symbolic use. Whether the scene represented is based on some special legend or generally symbolic we cannot tell. It is probably an allegory of Conscience fleeing from Remorse. The symbolic use of animals in the Gothic period is well known. The types chosen may have been influenced by those illustrated in the earlier bestiaries, or they may have been created out of the artist's fancy. The bestiaries were curious compilations of fables about animals partly pagan and partly Christian in origin, which were in use until they were supplanted by printed books. In its symbolic use the dragon represents the devil. Our interest in the panel is due to its wealth of color, its conformity to the characteristic technique, and its reminder of the glory in stained glass to be found in Chartres, Rouen, Rheims, Bourges and other cities. In nearly every place where stained glass of this period may be seen, there are pieces of the XIIIth century glass incorporated with later pieces. These earlier examples have come from buildings which have been removed in the course of years, or else where change of taste required the addition of glass of the newer style. From such occurrences come the occasional opportunities to secure such notable specimens of glass as is seen in our recent acquisition.

L. E. R.

From the close relationship and co-operation of generations of good craftsmen in all the arts of design, and by their associated and harmonious efforts has been reared the house of art in the past.—Walter Crane.

PREDELLA PANELS

By MARIOTTO DI NARDO

THE men who first originate remarkable inventions have at all times received considerable attention from those who write history, and this arises from the fact that the first discovery of a thing is more prized — because of the charm attached to novelty — than all the improvements that are afterwards made, although by these last it may be that the matter is brought to its ultimate perfection. Nor is this without reason, seeing that if none made a beginning, there would be no place for the gradual amelioration which brings us to the middle point, and none for those last improvements by which the thing invented attains to the perfection of its beauty."

This introduction by Giorgio Varsari to his life of Duccio is interesting because it shows that the point of view of a sixteenth century author toward early art differs little from our own attitude toward Italian primitives. It has frequently been pointed out that in this period when production was so great in response to the awakening interest in art, only the work of the most talented has received attention. To a lesser degree however the same merits are to be found throughout the work of the entire period. One may criticise drawing or composition, but the technical ability shown, the interest in color, the forceful telling of the story, the seeking after deep religious feeling, all repay the consideration of the student. Italian primitives are at a disadvantage when seen away from the architectural and religious setting for which they were intended.

Two small panels from a predella have recently been purchased from the Museum Appropriation. The name of the artist can only be established on stylistic grounds. According to Osvald Siren, they may be attributed to Mariotto di Nardo, a Florentine artist of the first



THE STIGMATIZATION OF ST. FRANCIS by Mariotto di Nardo. Italian, XV Century
Museum Appropriation 1918

quarter of the XV century. Although more formal traditions of the XIVth century. Details of his life, apart from a later in date, he was an exponent of the century. Details of his life, apart from a



THE MARTYRDOM OF ST. LAWRENCE by Mariotto di Nardo. Italian, XV Century
Museum Appropriation 1918

few points mentioned in documents, are not easy to establish. We know that his father was Nardo di Cione and that he probably worked in the studio of Niccola di Pietro Gerini. Judging by the works which have been attributed to him he was also influenced by Lorenzo Monaco. He was regarded in his day as an artist worthy to be employed by Santa Maria de Fiore, the Cathedral at Florence. We also know from the records of the Guild of Saint Luke that he was a member of that body from 1408. Little else is known except the date of his will, April 14, 1424.

The predella panels are those placed on the step or ledge on the altar-table which supports the altar-piece. The interest which an artist took in the larger opportunity of the altar-piece was often extended to the predella as well, although in some cases different artists were employed for each.

The two owned by the Museum show "the Stigmatization of St. Francis" and "the Martyrdom of St. Lawrence." In the former the tradition of the XIVth century is seen in the keeping of the action in the foreground, the sketchy hills with dark green trees, the houses so out of scale and drawing, and the gold background with punched ornamentation. The figure of St. Francis has a certain dignity and intensity of expression which is interesting, while the lines of light from the body of the Christ to the corresponding parts of the body of the saint follow the precedent of Giotto and others of his school. That the miracle should be so represented shows the child-like simplicity of the religious life of the period which must needs have so visual a manifestation. The colors used are grey-brown, pink, red, greenish brown, black and gold.

The Martyrdom of St. Lawrence represents that patient sufferer resting quietly on a grid-iron placed over a bed of blazing coals. Here again is the sentiment of the period expressing itself in as direct and detailed a manner as possible.

The composition and grouping of the figures is of interest. The red screen behind keeps the action in the foreground. This panel is more brilliant than the other, having besides the red noted, green, pink, grey, white and gold. Both panels measure $12\frac{3}{8}" \times 9\frac{1}{4}"$.

It is because such panels express so sincerely the spirit of the period of their production, and have an artistic appeal as well as an archaeological or historical one, that they merit a place in our museums.

CHINESE JADE STELE

IN the unusual group of Chinese sculptures which were given to the Museum by Mr. Manton B. Metcalf in 1918, there is a votive tablet which dates back to the early days of the Wei dynasty. According to the inscriptions incised upon it we learn that "in memory of my parents this jade tablet is erected by Chao Pao Lo" and that it is dated the sixth day of the ninth month of the second year of Yung Sih, which corresponds to our 533 A. D. A second inscription adds the name of Hu-Fu, governor, and the date, thirteenth day of the fifth month of the second year of Tai-Tung. Tai-Tung is a title of the reign of Liang Wu-Ti of the Division period, and the date given is 536 A. D. Other names added in smaller inscriptions placed on the sides are those of the father Chao Shih Yuang, mother Chi Ch'Nui, wife Wang Shou Shih, and nephew Chia Hao. The sculpture then, quite apart from its artistic interest, bridges the long period of 1386 years, and we become acquainted with the pious members of a Chinese family who obey the traditions of the land in perpetuating the memory of their ancestors, especially the parents.

The period to which this interesting piece of sculpture belongs was one of the most disturbed in Chinese history. The country was torn with internal dissensions. In the north ruled a group of

Tartars under the name of Northern Wei. In the south, a group of rulers, under the name of Southern Wei, ruled from their capital of Nan-King. In this group Wu-ti was the founder of the Liang dynasty and lived from 502 to 550 A. D. The chief events of his reign are concerned with struggles with the power in the north and with a deep interest in Buddhism. The mention of the title, Tai-Tung, would lead one to find an origin for the tablet in southern China, but nothing more definite can be stated.

Previous to A. D. 67, when Buddhism was officially approved by China, the religious faiths of the country had been Taoist and that founded by Confucius. In both, especially the latter, respect for the parents and worship of the ancestors were strongly emphasized, following earlier tradition. With the entrance of Buddhism the Chinese continued these features with little or no change. The general style of drapery and pose in the stele would suggest Buddhist influence.

On the front is a recessed panel containing the figure of a man in long robes which are arranged in the formal manner seen in Buddha figures and reliefs of the Six Dynasties. A curtain looped up with cords is above his head. Below on a shallow panel, in low relief, are two lions, back to back, but with heads turned to the center. The tails are crossed and curve upwards in a graceful manner to fill the empty space. From the mouths spring two floral motives which entwine and fill the empty space above. The lion as a native animal is unknown in China in the historic period, and is a Buddhist motive introduced from India. This probably accounts for the curious representations so often made, and the freedom of decorative effect secured by the artist.

If we consider the other three sides of the block of jade, going to the left, we find the narrow panel of decoration includes a standing female figure facing towards the front panel, carrying an in-

cense-burner in her left hand, and a lily (?) in her right. The sweep of the drapery recalls the freedom of work done under Greek influence, however remote. Below in a small panel is a graceful figure of a kneeling woman holding an incense-burner with a long handle. The back of the stele has at the top a deep panel with the figure of a seated man



YELLOW JADE STELE Chinese, VI Century A.D.
Gift of MANTON B. METCALF, 1918

enface, and dressed in long robes. The familiar long Oriental sleeve is much in evidence. The rest of the area is covered by the inscription which has been mentioned. The fourth side shows a female figure similar to that on the opposite side, with flowing robes, a lily in her left hand and a lantern (?) or incense-burner in her right. Below is a kneeling figure of a man dressed in a long robe and holding an incense burner.

The top of the stele represents the roof of a shrine with tiling and roof beams, which recall similar treatment in earlier Han pottery.

The material chosen, yellow jade, is unusual for such a memorial. In the earlier periods jade was chiefly used in the form of symbolic shapes employed in the ritual of the dead. There green and white jade predominate. Yellow jade must have had quite an appeal for the Chinese, for yellow is the color symbolizing the earth, and it was much rarer than the other shades.

It is characteristic of Han sculpture which preceded in date the stele in question, that the relief was kept very flat and the details were incised on the surface. The higher modelling of the example in the museum shows the new spirit coming in with Buddhist artistic traditions and which was to bear such excellent fruit in the superb art of the T'ang dynasty.

L. E. R.

A NOVEL CHRISTMAS FEATURE.—During the Christmas season the Museum had on exhibition a group of Neapolitan

presepio figures of the eighteenth century which was loaned by Mrs. W. L. Jackson and Mrs. L. Earle Rowe. The setting was made by the students in the school, especially from the department of decorative design, working under direction. The presepio figures were used in Italy, to tell the Christmas story. By having the figures separate, different grouping could be produced. They are distinguished for their lifelike presentation of Italian life, a careful use of native costume, and a sincerity of religious expression which make these figures worthy of exhibition in an art museum.

EXTENSION OF EDUCATIONAL WORK.—The Rhode Island School of Design has introduced into its educational work story hours for children of members and their friends. The first one of these given by Mrs. Mary Shakspeare Puech, on March 15th, was "The Lamp of the Madonna, A Tale of Old Venice." The second one will be given on April 12th, the subject of which is "A Persian Garden." These illustrated story hours are in Memorial Hall at a quarter of twelve.



NEAPOLITAN PRESEPIO FIGURES

XVII and XVIII Century. Setting modern

Lent by Mrs. W. L. JACKSON and Mrs. L. EARLE ROWE, 1918

Both children and parents were present at the first story hour. The children have the privilege of inviting such adult companions as they wish to their story hour.

MEMBERSHIP.—At the meetings of the Trustees held since January 1st, the following members were elected: Life member—Albert W. Claffin; Annual members—Miss Jeannette M. Hodgman, John P. Farnsworth, Jr., Charles E. Hoefler, Erling C. Ostby and Mrs. Erling C. Ostby. Messrs. William L. Hodgman and Gustav Saacke have changed to life-membership.

LECTURES FOR THE QUARTER.—The program for the lectures for the season was continued during the past quarter. On January 22nd, Dr. Richard Deming Hollington gave a fascinating and scholarly discussion of "The Spirit of Old Japan." The illustrations were unusually beautiful and the audience showed keen interest and appreciation. On February 20th, the Rhode Island School of Design was privileged to offer a lecture by Seymour de Ricci of the Official French Mission on the subject of "Art in Old French Homes." The third lecture on March 28th was given by Mr. Clarence H. Blackall, who spoke on "The Ruined Buildings of Northern France and Flanders." Mr. Blackall's presentation of the sad fate of structures that were part of the world's heritage, was both impelling and timely, and his lecture proved to be of exceptional interest.

ACCESSIONS TO THE MUSEUM DECEMBER 1ST TO MARCH 15TH

Ceramics

Pottery albarello, from Rakka, eleventh to thirteenth century. Anonymous.

Ring bottle, brown glazed, pottery. American, about 1845, gift of Dr. R. Meyer-Riefstahl.

Cream pitcher, English-Liverpool, nineteenth century, gift of Mrs. A. E. Sweet.

Indian vase, gift of A. L. Bullard.

Tile fragment from Rhages, twelfth century, Museum Appropriation.

Dado tile fragment from Yezd, sixteenth century, Museum Appropriation.

Chinese cinerary jar, Han Dynasty, Museum Appropriation.

Engravings and Prints

Print on glass, "Europe and Asia," English, early nineteenth century, gift of Miss Ellen D. Sharpe.

Valentine, English, gift of Miss Ellen D. Sharpe.

Reproduction of etching by Philip Little, gift of Mrs. Gustav Radeke.

Eleven war lithographs, French, Museum Appropriation.

Thirty-seven American, French, British, Czecho-Slovak posters, given by American Committee for Relief in the Near East, American Red Cross, Dr. G. Alder Blumer, The Boy's Working Reserve, Food Conservation Committee, Mrs. Jesse H. Metcalf, Mrs. Gustav Radeke, Mr. Henry W. Sackett, Miss Ellen D. Sharpe, U. S. Shipping Board, also the Museum Appropriation.

Furniture

Spice box, English, oak, seventeenth century, gift of Miss Ellen D. Sharpe.

Chinese cabinet, Ming Dynasty, sixteenth century, gift of Mrs. Jesse H. Metcalf.

Jewelry

Two gold rings and "boat-shape" earring, Persian, twelfth century from Rhages, gift of Ostby & Barton.

Gold ring, T'ang Dynasty, Chinese, gift of Ostby & Barton.

Eleven pieces of gold jewelry, chiefly Greek and Roman, from Syria, gift of Ostby & Barton.

Earring, mounted with lapis-lazuli and turquoise, Nepal, eighteenth century, gift of Mr. H. Kevorkian.

Laces

Three pieces of lace "Malla," "Redano" and "Binche," gift of Mrs. Gustav Radeke.

Malla lace, Spanish, early sixteenth century, gift of Miss Cornelia Ashley.

Medals

"Victory," Art War Relief medallion by Paul Manship, Museum Appropriation.

Metal Work

Toaster (cast iron), early American, eighteenth century, gift of Dr. Augustus M. Lord.

Two Spanish wrought iron locks, sixteenth century, Museum Appropriation.

Paintings

Painting, "Brittany Girl, Lammercke," by Cecelia Beaux, Jesse Metcalf Fund, 1919.

Mary Magdalen, by Carlo Cignani, gift of Mrs. J. P. C. Weiss.

Water Color, by Sulpice Paul Gavarni, Museum Appropriation.

"Virgin," Ikon, Byzantine School sixteenth century, gift of Prof. V. G. Simkhovitch.

Kakemono, Buddha on Lotus Throne with attendants, Korean, Korai Period, gift of Mr. Manton B. Metcalf.

Chinese Makemono, "Mountains and Mist," by Mi-Yuen-Wei, Sung Dynasty, gift of Mr. Manton B. Metcalf.

Sculptures

Wooden grave monument of Abulghassem, Persian, fourteenth century, Museum Appropriation.

Archaic actor's mask, Japanese, Wood, Museum Appropriation.

Collection of 118 Japanese netsuke, wood and ivory, Museum Appropriation.

Babylonian clay tablet, gift of Mr. E. L. Ashley.

Ivory statuette of Han-yu, Early Ming, gift of Mr. Manton B. Metcalf.

Ivory amulet (Indo-Chinese) T'ang Dynasty, eighth century, gift of Prof. V. G. Simkhovitch.

Three Egyptian moulds for amulets and scarab, gift of Dr. R. Meyer-Riefstahl.

Silverware

Teaspoon (silver), early American, gift of Miss Jane Bucklin.

Two silver tablespoons and three silver teaspoons, early American, gift of Dr. J. O. Arnold.

Stained-Glass

Stained-glass panel, thirteenth century from Bourges, France, gift of Mr. William A. Viall and Mr. William C. Dart.

Textiles

Brocade, fragment of Hispano-Moresque, fourteenth century, from Burgos, gift of Mr. William A. Viall and Mr. William C. Dart.

Piece of silk fabric, American, gift of Mrs. A. L. Waterman.

EXHIBITIONS OF THE QUARTER

Dec. 31-Jan. 8.— Mural decorations made for the Park Museum by Mr. Percy F. Albee.

Jan. 9-Feb. 3.— Jacobean oak furniture and early prints, lent by Mr. William G. Roelker.

Feb. 3-Feb. 19.— (1) Silhouettes by Katharine M. Buffum.

(2) Miniatures by Martha B. Willson.

(3) Recent acquisitions to the Persian Department.

Feb. 19-Mar. 3.— Etchings and dry-points by John Wright.

Mar. 5-Mar. 26.— Studies for mural decorations and original drawings by Violet Oakley.

LIBRARY

Among the accessions of the quarter are the following:

Balch, E. S. and Balch, E. M.— Art and man. 1913.

Bone, Muirhead.— The Western front. 1907.

Brinton, Christian, ed.— War paintings and drawings by British artists. 1919.

Dalton, O. M.— The treasure of the Oxus. 1905.

Dieulafoy, Marcel.— L'art antique de la Perse. 1884.

— Exposition des primitifs français au Palais du Louvre. 1904.

Fosbroke, T. D.— *Encyclopaedia of antiquities and elements of archaeology*. 2v. 1843.

Gavarni.— *Les gens de Paris*. n. d.

Giles, H. A.— *A Chinese biographical dictionary*. 1898.

Grünwedel, Albert.— *Buddhist art in India*. 1901.

Havell, E. B.— *Indian sculpture and painting*. 1908.

Hawkshaw, J. C.— *Japanese sword-mounts*. 1910.

Hirth, Friedrich — *Scraps from a collector's note book: Some Chinese painters*.

Mason, C. A.— *The spell of Italy*. 1909.

Petrie, W. M. F.— *The Hawara portfolio*. 1913.

Porter, A. K.— *The construction of Lombard and Gothic vaults*. 1911.

Sartor, N.— *Les tapisseries, toiles peintes et broderies de Reims*. 1912.

Sherrill, C. H.— *Stained glass tours in France*. 1908.

Van De Put, A.— *Hispano-Moresque ware of the fifteenth century*. 1904.

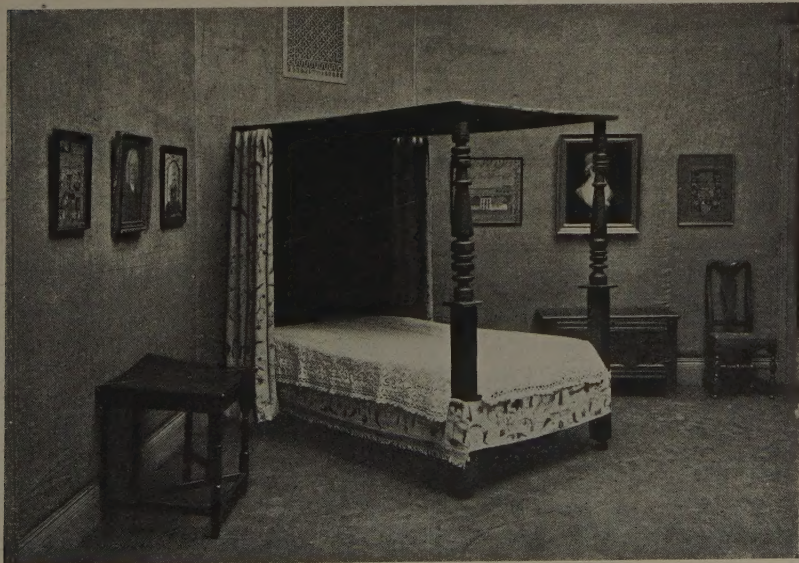
Viollet-le-Duc, E. E.— *Dictionnaire raisonné du mobilier français*. 6v. 1874.

Wharton, Edith.— *Italian villas and their gardens*. 1905.

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If a work of art does not express in itself the emotion, thought, or feeling to which the artist wished to give tangible form, then that work of art is a failure, and no name or title will redeem it.

You give a group or a figure a classical or a literary title and immediately into the beholder's mind there sweeps a long train of memories and associations that often quite blur and altogether confuse the thought or emotion which the artist was striving to express. — Jo Davidson (sculptor).

—
Now I say without hesitation that the purpose of applying art to articles of utility is two-fold; first, to add beauty to the results of the work of man, which would otherwise be ugly, and secondly, to add pleasure to the work itself, which would otherwise be painfully disgusting. — William Morris.



CORNER OF THE JANUARY EXHIBITION OF FURNITURE

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
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Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 3,585 volumes, 16,157 mounted photographs and reproductions, 2,808 lantern slides, and about 3,250 postcards. During the months of June, July and August the library is closed.